

Henry M. Flagler Mansion (Whitehall)
Whitehall Way
Palm Beach
Palm Beach County
Florida

HABS No. FLA-224

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FLA,
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PHOTOGRAPHS

HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Heritage Conservation and Recreation Service
Department of the Interior
Washington, D. C. 20243

HENRY M. FLAGLER MANSION (Whitehall)

Location: Whitehall Way, Palm Beach, Palm Beach County, Florida.

Present Owner: The Henry Morrison Flagler Museum Corporation.

Present Occupant: Staff of Flagler Museum, and also of the Historical Society of Palm Beach County.

Present Use: Display of Period Rooms and Special Collections, as well as Young Artist Concerts, and Thursday and Saturday Lecture Series by the Museum; staff headquarters and library and Palm Beach County exhibits by Historical Society of Palm Beach County.

Significance: The Mansion called "Whitehall" was designed for a wedding present to Mary Lily Kenan of North Carolina by her husband, Henry Morrison Flagler, one of the most important men in the early development of the South Florida East Coast. Part of his extensive hotel complexes, Whitehall remains also as one of his seasonal homes and places of entertainment. It was also the work of two of America's greatest architects, John Mervin Carrère and Thomas Hastings. National Register 12/5/72.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Dates of erection: Begun in the summer of 1900 Whitehall was completed in January of 1902, a period of eighteen months.
2. Architect: The Henry M. Flagler Mansion was built for Flagler by the firm of Carrère and Hastings of 21 East 46th St., New York City. Both men had been draftsmen in the office of McKim, Mead & White, and both had been trained at the École des Beaux-Arts in Paris. They were to become established in 1884, and were first engaged by Flagler for a number of buildings in St. Augustine, including the Hotel Ponce de Leon, the Alcazar Hotel, and the Flagler Memorial Presbyterian Church, all finished before 1890, and all in the modified Spanish Renaissance style. In addition to many wealthy clients with vast commissions such as the New York Public Library, 1897, Carrère and Hastings created the Agriculture Building for the Louisiana Purchase Exposition of 1898-1904. In 1901, even while Whitehall was under construction, Carrère was appointed Chief Architect and Chairman of the Board of Architects for the Pan American Exposition of Buffalo. Carrère became increasingly interested in the French Renaissance style, and after the turn of the century received many important commissions in New York and New Jersey, as well as the AIA Gold Medal of the year in 1903.

In 1905 and 1906 the firm had built the House and Senate Office Buildings in Washington, D. C., and many other important assignments followed, including the William K. Vanderbilt estate at Great Neck, Long Island.

In 1890 Carrère was elected a Fellow of the American Institute of Architects, and served four years on the National Board of Directors. He was a member of many art and architecture organizations for many years.

Carrère's home was on Staten Island, but later he moved to New York City, where he was fatally injured in an automobile accident in 1911, at the height of his career.

Carrère's New York-born partner, Thomas Hastings, a student of architecture at Columbia University before he entered the École des Beaux-Arts in Paris, maintained his practice after the death of Carrère in 1911, undertaking a number of large projects such as The Knoebler Galleries on Fifth Avenue, the interior of the Metropolitan Opera House, and additions and alterations to the Senate Chamber of the U. S. Capitol, besides working on large apartment projects in London, often in association with other architects, and winning honors from the United States, as well as in Britain and in France. Hastings died in 1929.

3. Original and subsequent owners: Henry Morrison Flagler built Whitehall for his wife-to-be, Mary Lily Kenan, whom he planned to marry after obtaining a divorce from his hopelessly mentally ill wife, Ida Alice Shourds Flagler. The site was surveyed in July 1900, Whitehall plans were begun in June of 1900, and Henry and Mary Lily moved into Whitehall on February 6, 1902. Flagler lived and worked in Whitehall during the winter season from 1902 until May 20, 1913, when he died--partly as the result of injuries suffered from a fall at Whitehall.

Mary Lily married Col. Robert N. Bingham in 1916, and the house was open only for one more season before her own death in 1917. Whitehall and other of Mrs. Flagler's properties went to her niece, Louise Clisby Wise Lewis. Keeping the smaller Flagler house in St. Augustine, Mrs. Lewis sold Whitehall to a group of investors who had built a 300-room, ten-story addition on the west side of the building, obliterating Mr. Flagler's offices, the housekeeper's apartment, and altering the original kitchen and pantry areas. The space in the mansion itself offered hotel reception rooms, ballroom, lounges, card rooms, and luxury suites.

In 1959, the granddaughter of Henry Morrison Flagler, Mrs. Jean Flagler Matthews, formed a foundation which bought the house. Since 1960 the building has functioned as The Henry Morrison Flagler Museum.

In 1963, in preparing the museum for the public, the upper ten stories of the hotel addition were demolished, and the lower floors retained for exhibition space and community affairs. The original organ has been restored and re-installed in the Music Room. Mr. Flagler's private railway car, located and restored, was placed on the museum grounds. Still more work continues on the interior, and on the landscaping.

4. Builder, contractor, suppliers: J. A. McGuire and J. A. McDonald began work on the foundation in the summer of 1900. McDonald was the man on the job, while McGuire did the purchasing, etc.

Fixtures and plumbing were supplied by James B. Clow & Sons.

5. Original plan and construction: For this documentation two floor plans of Whitehall as originally built have been re-drawn from the original 1/8" drawings on linen by Carrère & Hastings, dated July 1900, except the second-floor plan, which was amended June 1901. They represent essentially the as-built conditions. The plans were signed Carrère & Hastings, Arcts. 28 East 41st Street, N.Y. Additional sketch plans in the Flagler Museum date from June 5, 1900-December 1901, and refer to the main house. [They appear in Supplementary Material found in the Appendix.] Carrère and Hastings designed all the exterior of the mansion, as well as the basics of the interior. They also had complete control of the entrance hall and the connecting main stair hall.

All of the interior design work at Whitehall, except for that done by Carrère and Hastings mentioned above, was done by William P. Stymus of Pottier & Stymus Co., 41st & Lexington Ave., New York.

While the foundation work had been begun in the summer of 1900 by McGuire and McDonald, the foundation was only two-thirds finished when the workers ran into water problems. In July of 1901 the decision was also made to change the plans so that the ballroom, Flagler's offices, and the housekeeper's apartment, were added. In August of 1901 the finishing touches were being applied to the exterior of the two-and-a-half story, million-dollar mansion.

6. Known alterations and additions: About 1902 a laundry and servants' quarters building was erected a little to the northwest of the main building. This was built by architect F. H. Dodge, and the interior was under the direction of Pottier & Stymus Co., who had worked in the main house.

The concrete pier was added some time before the building of the hotel addition after 1917 and before 1925 when the luxury resort hotel opened. The hotel was built flush against the west wall of Whitehall. It was a 12-story 300-room building, with a service wing to the north. Martin L. Hampton was the architect for the hotel addition.

To build the hotel the following rooms were destroyed: Flagler's office, the office of Salter, his private secretary, adjoining Flagler's, the west portico, the housekeeper's room, and the servants' dining room. The kitchen and the pantry were changed into offices for the hotel and a ladies lounge. Two offices were added against the north wall along the breakfast room and the dining room. An entrance hall was added between these making the middle window of the dining room a door. The cornice and roof were partially removed on the west, the north, and south, to accommodate the upper extension of the hotel walls.

The laundry and servants' quarters building to the northwest, erected in 1902, was also removed. During the existence of the hotel the trellis work was added to the courtyard walls, as were the steps from the marble entrance hall to the courtyard. The grounds were also changed at the time of the hotel addition. Driveways and eventually a pool were added. The north gate in the iron fence was moved to make up the gate between the 1926 Breakers Hotel and the pier and casino. This was about 1925, but has since been removed.

In 1959, rooms #15 and #17 (see drawings) of the second floor of Whitehall had a hall added between them on the south side, running through room #16. A kitchen was also added to room #18. This was done to make an apartment for the director of the newly created museum.

Later work of restoration of the Flagler residence and other work associated with the hotel building was done under architect Gustav A. Maass of Palm Beach. Maass also supervised the demolition of the upper 10 floors of the hotel building. Instructions were made up in May 1963 and the work began that year. The Cuyahoga Wrecking Co., of Miami, Tampa, Cleveland, and New York, were in charge of the demolition. [The two lower floors, not including any part of the hotel service wing, were left, and re-roofed. They are not, however, included in this documentation, which includes only the original arrangements.]

B. Historical Events and Persons Associated with the Building:

The history of the Flagler family began with the Reverend Isaac Flagler who married Elizabeth Caldwell. Their son, Henry Morrison Flagler was born January 2, 1830, in New York.

Henry Morrison Flagler first went to work for his mother's relatives in Ohio when he was 14 years of age. This was work in the grain business of the father of his first wife, Mary Harkness. Later Flagler tried salt manufacturing in Michigan, but failed in it, and returned to the grain business.

Flagler married Mary Harkness (the daughter of his first employer) on Nov. 9, 1853, and their children were Jennie Louise, b. March 18, 1855; Carrie, b. 1858, died in 1861; and Harry Harkness, b. December 2, 1870.

In 1867 Flagler joined the partnership of Rockefeller, Andrews, and Flagler in the oil business. When this became the Standard Oil Company in 1870, Flagler was the secretary-treasurer of the company.

The Flagler family came to Florida for the first time in 1878, a trip undertaken to try to regain Mary Harkness Flagler's failing health. In 1885 Flagler began building the Ponce De Leon Hotel in St. Augustine, and on December 31, at the end of that year, Flagler bought the St. Augustine and Halifax [sic] River Railroad (later to become the Florida East Coast Railroad). This was the beginning of Flagler's great railroad and luxury hotel empire in southeast Florida. His system eventually included a railroad system down the Florida Keys to Key West and Cuba. Mary Harkness died in New York on May 18, 1881, and Flagler married Ida Alice Shourds in New York on June 5, 1883. Flagler's daughter, Jennie Louise, died at sea in 1889.

Flagler arrived in the Palm Beach area in March 1893. He stayed three days, in which time he decided upon what land he wanted to built on. When he departed he left Albert Robert with instructions to buy certain lands. Robert bought a good deal of land on both sides of Lake Worth. Brelsford Point, the location of Whitehall, and part of the northern section of the Brelsford estate, was bought for Flagler by Robert. Flagler paid \$50,000 for this parcel of land. The Brelsford Brothers (see Brelsford House, HABS No. FLA-225) built a store on the western tip of Brelsford Point in 1884. On October 1887 this became the first location of the Palm Beach Post Office.

Work on Flagler's Royal Poinciana Hotel was also begun in 1893, in May, two months after Flagler's visit to Palm Beach. The hotel was completed in February 1894, slightly northeast of where Whitehall was to be located, also on the edge of Lake Worth, in 1902. That summer of 1894 work was begun on the original Breakers Hotel on the ocean, originally called The Palm Beach Inn.

Ida Alice Shourds Flagler became delusional, and was declared legally insane and institutionalized in 1895.

On August 17, 1901, Flagler obtained a divorce, and married Mary Lily Kenan (b. 1864, d. 1917) August 24, 1901, in Kenansville, North Carolina. It was for her, the beautiful and accomplished Mary Lily Kenan, that Flagler is reported to have instructed architects Carrere & Hastings, ". . . build me the finest house you can think of."

Flagler's life at Whitehall barely exceeded ten years, but during those years Flagler built his railroad extension from Miami to Key West, and shared a social life with his wife at Whitehall which contributed to the reputation of this period for being one of lavish private entertainment and hospitality.

The Flagler's gave weekly musical programs for which they called on their own resident organist, as well as many professional artists. There were afternoon teas also, on the south porch overlooking Lake Worth, for Palm Beach society, and the Flagler's hospitality extended to famous people of the day, such as the Duke and Duchess of Manchester, opera stars Nellie Melba and Enrico Caruso, Admiral and Mrs. George Dewey, actor Joseph Jefferson, and such other notable figures as Woodrow Wilson, Elihu Root, and John Jacob Astor.

Meanwhile, with all the work entailed in creating Whitehall, Flagler had also undertaken other projects, and the railroad bridge across Lake Worth, between Whitehall and the Royal Poinciana, was moved north of the hotel, and the north extension of the Royal Poinciana was built.

After Flagler's death--the result of injuries suffered in a fall at the mansion--Mary Lily married Col. Robert N. Bingham in 1916. The mansion was open for one more season only before Mary Lily died, and the house went to the heir. There followed the sale of the property to the hotel developers, the close of the hotel business, the creation of the foundation, and its purchase of the Mansion for a museum in memory of this enterprising man, Henry Morrison Flagler.

C. Sources of Information:

1. Original architectural drawings: There are plans of Whitehall by Carrère and Hastings in the Flagler Museum.

2. Bibliography:

a. Primary and unpublished sources:

Copy books from the correspondence of Henry M. Flagler and other general information are in the Flagler Museum files.

b. Secondary and published sources:

Bradbury, Alford G. and Hallock, E. Story. A Chronology of Florida Post Offices, Handbook #2. _____: The Florida Federation of Stamp Clubs, 1962.

Folsom, Merrill. Great American Mansions and Their Stories. New York: Hastings House Publisher, 1963.

Martin, Sidney Walter, Florida's Flagler. Athens: University of Georgia Press, 1949.

c. Likely Sources Not Yet Investigated:

Avery Memorial Library, Columbia University, has additional drawings by the firm of Carrère & Hastings.

D. Supplemental Material:

"Artists of the World Hardworked to Finish Whitehall." Transcript of article from New York Herald, March 30, 1902, describing Whitehall as it originally appeared —see Appendix. Attached are schematic drawings of first and second-floor plans.

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PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: When Henry M. Flagler's mansion was completed in 1902, it was one of the most important private residences in America. Designed by the New York firm of Carrère & Hastings, who had also designed the Ponce de Leon Hotel for Flagler in St. Augustine in 1893, it integrates a formality of composition with a response to the forces of climate and site. Organized around a central courtyard, the exterior massing and details were symmetrical about both axes, except for the treatment of the north facade, which is dissimilar to the south facade. While exterior ornamentation is restrained, the interior spaces are lavish, particularly in those public rooms of the first floor.
2. Condition of fabric: Although the mansion has been used as a hotel between its original occupancy and its present use as a Historic House Museum, the original fabric remains evident and in good repair, except on the west facade, which still retains evidence of its one-time existence as a hotel. It undergoes constant maintenance and continuing restoration in its present function.

B. Description of the Exterior:

1. Over-all dimensions: Including porticos, the structure originally measured 256'-0" on the east-west axis, and 176'-0" on the north-south axis. This does not include the remaining addition on the west, which was part of the now-demolished hotel. [While there is reference to it under Alterations and Additions, documentation here includes only the original mansion.]

The east front presents a seven-bay composition, with the five central bays defined by a two-story portico. The mansion is two stories and an attic over a basement in height, and is in layout basically a rectangle composed symmetrically about both axes.

2. Foundations: Not shown here.
3. Wall construction, finish, and color: Walls are of brick, stuccoed and painted white, with decoration reserved to openings, cornices, and the east portico.
4. Structural system, framing: Brick bearing walls and timber roof framing.
5. Porches, porticos, loggia, patios or courtyards:
 - a. Entrance portico: Here the main entrance is on the east, reached through a two-story portico measuring 101'-0" across the front and 18'-0" deep. It is divided into five bays by the colossal stuccoed Roman Doric columns, resting on high plinths.

The capitals are decorated with rosettes on the four cardinal compass points, above which is a band of egg-and-dart molding. The shafts are fluted. These columns are matched by engaged pilasters on the east (front) wall of the house. The end columns are engaged to rectangular piers for their full height. The entablature is trimmed with a molded architrave which includes a band of acanthus at the top edge. The plain frieze, embellished in relief with plain roundels over each column, has a molding of dentils and egg-and-dart surmounted by a richly profiled cornice molding. Soffits of lintels are paneled and painted cream.

Each bay of the portico is defined in the floor by bands of dark green and red marble surrounding a white marble field; and in the ceiling, by cream-colored beams marking off six-square coffers decorated with acanthus and egg-and-dart moldings around the centrally suspended rosettes in high relief.

This portico is surrounded by white marble steps interrupted on the long east front by stuccoed pedestals in front of each column. These pedestals, which begin at the third tread, are trimmed with a marble base and coping. They support large-scale marble Grecian urns. Flanking the doorway, large-scale cornucopia sconces with two white globe lamps are attached to the wall.

- b. South loggia or porch: This one-story loggia or porch projects between the two flanking rooms called the billiard room, on the west, and the library, on the east.

The five bays of the loggia are defined by stuccoed columns of large diameter and with unusual capitals which have, under the thin octagonal abacus, four square wood projecting beams with pyramidal ends. They project approximately 18" and are located on the four cardinal compass points. Under the other four faces of the octagon are short blocks projecting only to the face of the abacus. Above the abacus, brackets support sets of spaced beams in both transverse and longitudinal directions. The bottom edges of each beam is molded by a three-quarter round which terminates in a double chamfered scallop.

At the back of the south loggia, in line with the south walls of the flanking rooms, is a second row of columns which define two small end bays and one wide central bay, the latter being equal in width to the three center bays on the exterior range of columns. A wide beam spans the three bays. Wood joists rest on top of the longitudinal beams and support the wood ceiling boards.

Marble steps, with seven risers, are located in the middle bay, and on the wall opposite is a large bronze lamp. Flooring is white marble squares set diagonally, bordered with black and red marble.

- c. North porch: This entrance does not appear on the original Carrère & Hastings drawings, but dates from the hotel alteration. It is an arched recess on the north wall, with a wire-glass canopy under a wrought-iron filigreed tympanum. The floor is laid with concrete pavers. A wide concrete stoop and six concrete risers lead to the circular driveway.
- d. Inner courtyard or patio: This large interior courtyard is paved with quarry tiles with patterns formed in it by white marble pavers and black and green glazed tile. In the center is a white marble statuary fountain--a Venus figure with faun heads at the corners of the fountain basin--being nearly an exact copy of the Grotticella Venus made by the Flemish sculptor, Giovanni da Bologna (Jean Bologne, or Jean Boulogne, or Giambologna, called also Il Fiammingo, the Fleming) for the Boboli Gardens in Florence, Italy, ca. 1570-1574.

Along the east and west walls are plant beds except at the entrances to the ballroom on the west and the balconied stoop on the east. Wide, low stoops extend along the north and south walls. All walls are now treated with applied decorative lattices and trellises painted in brilliant reds and greens. The face of both the north and south wall at the second-floor level is a screen--a product of the jigsaw carpenters' art--supported by brackets.

6. Chimneys: All chimneys are painted white. There are two each incorporated into the broken parapets of the north and south gable, and another on the northwest. While there is one each on the north and south walls of the library and salon which flank the main entrance portico.

7. Openings—Doorways and doors:

- a. Main entrance doorway: The main entrance doorway beneath the east portico consists of two plate-glass doors, 3'-6" x 8'-10", set behind a bronze grille. The grille is decorated in the center with a lion's-head medallion edged with egg-and-dart molding and surrounded by a filigree decoration. The fan above the door is decorated with a center wreath within a series of ornate broken pediments. Sidelights, 15" wide, consist of bronze grilles without glazing.

On the south loggia, at the east end, is a marble stoop and a single wood door with ten lights, 12'-3" over a wood panel with diagonal strapwork.

On the east and west walls the tympanum over the east door is plastered and decorated with a crested oval surrounded by a wreath. The east door is surrounded by a wood molding, and a projecting cornice. The door has nine lights, 9" x 17", over a wood panel decorated with strapwork. The door in the west wall is modern glass, jalousied.

The south door was originally an arched window in the dining room. It contains double doors, 2'-8" x 8'-6", with eight lights each, 9-1/2" x 16 1/2" over a wood panel. There is also a fan and sidelights in the south door.

- b. Patio doorways: At the center of the east wall of the courtyard or patio there is a raised stoop with steps on both north and south ends leading from the patio floor. The balustrade that protects the side of the stoop is of concrete balusters set between concrete pedestals. This is the entrance to the doorway at the first landing of the interior grand stairway in the main marble entrance hall. The French doors, 2'-9" x 8'-7" each with twelve lights, 12'-14", are set in the plastered reveal of a large round arch. The fan above contains three rows of five lights each. Typical of all openings on the patio, these are surrounded by green wood trellises, added during the life of the adjacent hotel addition of 1925.

Opposite, on the west wall of the courtyard or patio, is the entrance to the grand ballroom, reached by two marble steps. Framed by a trellis surround, it also includes the second-floor window above.

This doorway contains double doors, 3'-8" x 10'-0", with fifteen lights, 9" x 15", above a wood panel with diagonal wood strapwork. The muntins and lights are shaped into an upsweeping curve to the center. A rectangular transom with six lights is set at the base of the plastered arched tympanum.

Flanking the doorway at the base of the wall are two stone tablets, reputedly from Fort Marion. The one on the south of the door bears a heraldic crest, while the north tablet contains an incised inscription.

On the north and south walls of the courtyard, a series of French doors leads to the glazed interior galleries. The stoop, one riser above the patio pavement, is paved in marble squares set diagonally, in a border of red and black marble.

The French doors, 2'-6" x 8'-0" contain fourteen lights, 8-1/2" x 10". The flanking sidelights, 1'-6" x 8'-0" has fourteen lights, 7-1/2" x 10". The fan over the sidelights and doors contains 42 radiating lights, separated by a continuation of the wide mullion between the doors and the sidelights. Screened doors are trellised, which is also placed in front of the sidelights. In the tympanum, the trellis is spooled in a heavy wood architrave, and the keystone treated with carved fruit. Flanking the central doorways are large-scale cornucopia bronze lamps with a single globe.

8. Openings:-

- a. Windows, First floor: All windows on the first floor of the east front, as well as those on the north and south walls of the entrance pavilion, have arched openings containing large single-hung sash, 5'-6" x 7'-6", which provides walk-throughs up the two marble steps from the portico. The operating sash contains twenty-five lights, 12" x 16". There is a row of fixed lights above the sash and below the transom bar, above which is a fixed wood louver in front of the fifteen-light fan. Sidelights, hinged inward, begin at a marble sill above the operating sash, but at the level of the projecting base course which surrounds the house. The intrados of the reveal is paneled with inset geometric designs.

Windows on the east walls outside of the portico are similar except that a wrought-iron railing is set in the reveals and sidelights are five single lights, 12' x 16". Windows on the south wall in the music room are single-hung, disappearing into wall pockets above. They contain eighteen lights, 12" x 13".

On the south wall of the billard room windows are single-hung, six-over-six lights, with panes 10" x 16". The fixed transom has a single row of three lights, and the fixed sidelights a single vertical row of four lights.

- b. Windows, Second floor: All second-floor windows are rectangular. On the east wall, under the portico, the single-hung windows, 4'-0" x 6'-6", have twenty lights, 10" x 14", under a row of five fixed lights which are repeated above the transom bar. A heavy wood mullion separates the sash from the in-swinging sidelights [which] contain six vertical lights, with one light fixed above the transom. The cast concrete surround contains vertical panels with spaced geometric designs. A marble balcony with bronze railing before each window is supported by brackets carved with masks. Between the brackets are three small modillions decorated with six mutules each.

The window openings, with cast concrete trim, at the extreme north and south of the east wall, are similar, except that the window and sidelights are flanked by single-hung windows, 3'-0" x 6'-6", with fifteen lights, 10" x 14", and a transom overhead.

The complete window ensemble is framed in an ornate rectangular panel which is recessed from the plane of the main wall. Above the window is a cast fretwork in a diagonal pattern enclosing rounds and diamonds in relief, above which is an egg-and-dart and a crown molding at the eaves. Marble balconies are typical except additional brackets are introduced.

Windows and balconies are duplicated on the north and south walls, however, the cast surround is fully decorated with squares in relief.

Over the south loggia, the single-hung sash, 2'-10" x 5'-10", has fifteen lights, 10" x 12", with a row of five fixed lights above. Sidelights, 14" x 5'-10", swing in.

- c. Patio or courtyard windows, Second floor: On the east wall, the balcony is flanked by tall windows located at stair landings on the interior. The approximate dimensions are 3'-0" x 16'-0". The single-hung sash has 15 lights under 18 fixed lights, 10-1/2" x 13-1/2". Sidelights consist of a single vertical row of lights with the lowest light hinged inward at the bottom. On the second floor of this wall as well as on the west wall, the windows are also single-hung, 3'-0" x 8'-6", with fifteen lights, 10" x 12" in the operating sash. The sidelights contain six vertical lights and the transom five.

The ballroom windows in the west wall are designed to be similar to the large French doors. They are single-hung, 6'-8" x 9'-4". A heavy mullion divides the sash into two sections, each containing twelve lights. There is a six-light transom above.

All windows on the second-floor north and south wall are single-hung, 6'-6" x 5'-0". Two thin vertical mullions divide the sash into a center light, 33" x 52", flanked by 18" x 52" lights. A wood valance is set in the reveals.

8. Roof:

- a. Shape, covering: Behind the flat-roofed portico the main tiled roof is gabled with tiled hipped roofs framed below the parapeted gable ends with the two chimneys. Roofs over the other wings are hipped and tiled, except for the flat roof over the south loggia.
- b. Cornice, eaves: Eaves are generally wood-bracketed with a simple crown molding in contrast to the ornate cornice and eaves of the east portico.

9. Dormers, cupolas, towers: None.

C. Description of the Interior:

Supplemental Material as an Appendix for this report provides a copy of an article that appeared in the New York Herald, March 30, 1902, describing Whitehall as it originally appeared. Included with it is a copy of both first- and second-floor plans for the Flagler Museum. The following, therefore, is intended as an amplification of the description on the first floor only.

1. Floor plans: Two sheets of drawings, HABS No. FLA-224, have been prepared for this documentation from the original Carrere & Hastings drawings. See also Appendix.
 - a. First floor: The arrangement is such that the structure is organized around a central courtyard, with the principal entrance on the east opening into the main entrance hall, often referred to as the "Marble Hall," (flanked by a library on the south and a salon on the north) which leads to the central courtyard directly opposite the main entrance by way of a four-sided landing serving also the stairs rising laterally from the center west wall of the Marble Hall to the second floor. Behind the library and salon, other rooms begin the square that surrounds the central courtyard, and lead to still other rooms on either side of the ballroom which is placed at the far end of the courtyard, and mirrors most of its dimensions. Beyond the courtyard and the ballroom, corridors lead to smaller private and public rooms.
 - b. Second floor: The second floor limits itself to the hollow square formed directly around the central courtyard walls.

Here the principal circulation is provided by the large double stairs rising from the main hall on the east, and service stairs in the north and south ends of the west-lying rooms beyond the courtyard.

2. First-floor rooms:

- a. The Main Hall (Marble Hall): The floor is paneled into three major areas by large square white marble pavers set diagonally within borders of three shades. There is an additional border incorporating circles in the design which surrounds the entire room. The light, highly polished marble walls are also paneled by thin strips of verde antique marble.

The arched openings in the east wall are trimmed with a carved marble surround in high relief. Rectangular doorways on the north and south walls are also trimmed in carved marble acanthus garlands. The 3-1/2" thick sliding double doors are nearly ceiling high, and contain three panels each. Paired free-standing white marble columns on common plinths surround the room on the north, west, and south sides. The torus and Ionic capitals are both of bronze.

The ceiling is decorated with ivory-colored coffering in a variety of shapes and trimmed with high-relief gilt moldings. The shallow domical center contains a canvas painting representing "The Crowning of Knowledge."

- b. Stairs: On the central axis of the west wall of the main entrance hall is the grand marble stairway, where five broad steps lead to the marble mosaic central landing for a double stairway which rises both to the right and to the left to the second floor. The start of the stairs is flanked by a cluster of four columns on a common plinth, while before them stand planters made of giant marble urns or kraters mounted on tall marble pedestals. The broad stair ascends the five risers to the landing, thence right and left a straight upward flight of 32 risers to the second floor, interrupted only by two intermediate solid marble landings. The bronze ornamental openwork panels forming a double balustrade are decorated with lyres and festoons, and rest on a molded marble string. The balustrade next the west wall is free-standing. The handrails are covered with brown velvet.
- c. The Library (Italian Renaissance): This room is on the southeast corner of the house, to the left of the main entrance hall as one enters. The floors here are of light oak, with a parquet border set in pentagonal design within narrow red oak strips. Above a 7'-3" burl walnut paneled dado the walls are covered in red silk tapestry. The ceiling coffers have fresco decorations.

Coffering beams are supported by gilt brackets at the cornice. Gilt pendant bosses mark the intersection of the beams.

Doorways are framed by paneled wood pilasters trimmed with applied gilt decoration and supporting a classical entablature with some elements touched with gilt. Large-scale gilt molding trims the arched window openings. There are four brass-and-crystal chandeliers.

The fireplace opening is faced with red marble and a decorative bronze surround at the opening. The entire fireplace is composed in two stages. At the first level, large walnut pilasters with deep-set panels trimmed in gilt garlands support a wood entablature decorated with gilt cartouches. Above the pilasters are paired free-standing walnut columns on gilt decorated plinths and with gilt composite capitals. The broken entablature is also decorated with large-scaled cartouches. Above, the modillions and rosettes of the cornice are also gilded.

- d. The Music Room (Louis XIV Music Room): The music room is west of the library and directly behind the south porch. Its floors are light oak in herringbone pattern, bordered with parquet set in squares. The 3'-0" high wainscot is paneled, painted antique ivory, and the molding gilded. The tapestried wall above terminates in an ornate deep coved cornice with gilt decorations.

The ceiling is plastered and paneled around an oval, shallow domical center enclosing a painted canvas copy of Guido Reni's "Aurora." This is surrounded by concealed cove lighting, and at each end of the oval hangs an elaborate crystal chandelier. The crystal hemispheric globe with its large-scaled crystal pendants is suspended below a thick-clustered sunburst of exposed bulbs at the ceiling.

The ivory-painted double doors on the east are treated in the same manner as the ivory wainscot with its gilt moldings. The wood trim consists of gilded bundled reeds wrapped with spiral acanthus. The smaller doors and windows have cartouched pediments over the reeded trim.

The pipe organ at the west end is also decorated with gilt and ivory.

- e. The Billiard Room ("Swiss" Billiard Room): The floors of the billiard room are of wide oak boards. The walls are decoratively papered over a paneled oak dado, 7'-3" high. The dado is decorated at the top with scrolls and geometric designs in reds and greens. Openings are framed with cast-stone jambs and rusticated flat arch heads.

The fireplace consists of a double-hooded raised open hearth of Roman brick. The immediate hood over the fireplace is attached to the brick chimney, and is of copper. Both hood and fireplace have a mantelpiece of Caen-stone column-and-pilaster arrangement on a decorated plinth. The capital is a single band of carved egg-and-dart. Acanthus-faced brackets over the columns support a stone lintel from which a second, larger hood slopes to the ceiling. Its front face is painted with a Tyrolean floral design. Two three-branch sconces are set on the front of the lintel. (Beyond the billiard room, space was designed for offices.)

- f. North and South Galleries: The floors are square white marble tiles set on the diagonal within a red and black marble border. White marble stoops lead to the single-hung, walk-through windows to the dining room and the music room. Walls are plaster. Coffered ceilings have painted decoration on the underside of the beams.
- g. Ballroom Foyers (St. Mark's Hall): These anterooms to the ballroom are extensions of the galleries. The floor is oak with a parquet border. North and south walls contain tapestry panels. The opening to the ballroom is framed to the ceiling with heavy gilt moldings and papier-mâché panels in high relief. The barrel-vaulted ceiling is coffered with deep-set white panels highlighted by the frame of garlands in high relief. The concealed lighting is in the cornice. This room is referred to by the museum as "a small-scale version of a Vatican hall," hence its reference above as "St. Mark's Hall."
- h. The Ballroom (Louis XV Ballroom): This room is at the west side of the patio or courtyard, and its east entrance is on the west side of the patio. The floor of the ballroom is oak parquet in large squares, bordered by smaller squares set between red oak strips. The walls are painted antique ivory panels between high arched panels containing mirrors, windows with curved muntins, and quasi-French doors with glazing set diagonally above a lower panel.

At the north end, the mezzanine orchestra gallery with its gilt filigreed railing is flanked by mirrored windows. The cornice is a deep cove ornamented with gilt trim. The plastered ceiling is divided into five transverse panels between gilt decorated beams. The deep beams are treated on the sides with small vertical panels and gilt shells. Three large jewelled chandeliers are suspended from the ceiling with matching gilt and crystal candelabra mounted at intervals in selected panel spaces flanking the mirrored and/or glazed arched features.

- i. Exhibit rooms: The space on the north side equivalent to that occupied by the Billiard room and the ballroom foyers on the south end of the ballroom, is used for exhibits, having been originally designed as kitchen and pantry, with housekeeper's room and the servants' dining room behind it.
 - j. Breakfast Room (Elizabethan): The floors are of light oak in a Barquet border containing intersecting geometric designs in red oak. The walls are of plain wood panels, painted ivory, with an intermediate plate rail at mantel height. Openings have simple trim. The bracketed cornice is ornamented with gilt dentils. The plastered ceiling is paneled by a pattern of intersecting petals designed by garland-decorated gilt molding. The fireplace has a white marble facing and hearth. Triple engaged tapered pilasters in three planes frame the mantelpiece. These have inset panels trimmed in bronze. The fluted frieze consists of small-scaled bronze insets in the alternate flutes. This is surmounted by dentils and a small-scaled bronze cable molding.
3. Second-floor rooms: The second floor is not included in this report, except as a reference within the Supplementary Material or Appendix from descriptions taken from the New York Herald.

D. Site:

1. General setting: Whitehall is situated on Brelsford Point, bounded on the west and south by Lake Worth, on the east by Lake Trail, a bicycle way, and on the north by Whitehall Way--the original location of the railroad tracks leading to the Breakers Hotel on the ocean front. The tracks were removed northward when Whitehall was built. The Royal Poinciana Hotel, which was north of these tracks has now been replaced by modern high-rise apartments.

East of Lake Trail is the Royal Poinciana Chapel, a white frame church. On the southeast corner of the property is the Brelsford House. (See HABS No. FLA-225.) The property is enclosed on the lake edge by a low hedge. A high wrought-iron fence encloses the other sides. The fence rests on a concrete curb. Large paired wrought-iron scrolls anchored to concrete bases buttress the fence along its length. A white wood motor gate leads to the Brelsford property. Other gates are of wrought-iron between high cast-concrete piers. The main entrance gateway consists of double motor gates flanked by pedestrian gates. They are separated by open filigreed wrought-iron Ionic piers supporting a curved entablature over the motor gates. The latter is decorated with acanthus scrolls, rosettes, modillions, and crown molding. Above this is a high decorative broken pediment. A second wrought-iron gate is at the west end of Whitehall Way, leading to the service area. The present motor entrance is through white wood picket gates from Whitehall Way on the north. They replace a wrought-iron gate now located at the Breakers Hotel.

Directly inside the original main gateway is a circular drive leading to the house and to an asphalt-paved drive parallel to it.

The house is surrounded by a grassy apron lawn, with long narrow south and east extensions. Divided sidewalks lead from the gateway to the house. Midway on each walk is a curved marble bench with a high back. On the sidewalk in front of the house are two symmetrically placed high marble pedestals on which are large marble vessels carved with Greek figures and holding small palm plants. The east sidewalk in front of the house continues around the north and south sides where, separated by the driveway, it is marked by large pergolas planted with palms and climbing roses. The pergolas are made of heavy rectangular corner piers and cast-concrete Ionic free-standing columns on a common plinth. Each corner is marked by a fine female figure in marble springing from the marble pier—a terminus.

Where the sidewalks form a corner on the southeast edge of the grassy apron lawn there is a sun dial on a low concrete pedestal.

To the east the lawn extends, marked by a pair of walks separated by a grassy median and marked by a palm tree and a flanking pair of marble benches. On the south there is an additional lawn, with a statuary group and two circular marble benches.

In the extreme southwest corner of the property The Rambler, Flagler's private railway car, is now part of the museum exhibit. On the north is a second circular drive, used when the hotel was in operation. Additional planting on the grounds includes several varieties of palms, crotons, citrus, and other tropical plants appropriately identified with markers.

On the lake edge there is a concrete pier.

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Summer 1971

PART III. PROJECT INFORMATION

A Florida project to survey the historic architecture of Palm Beach and to emphasize written historical and architectural data was undertaken by the Historic American Buildings Survey (HABS) in cooperation with the Historical Society of Palm Beach County and the Florida Board of Archives and History, in the summer of 1971. Under the direction of James C. Massey, then Chief of HABS, the project was carried out in the Historic American Buildings Survey field office in the Flagler Museum, Whitehall Way, Palm Beach, with Professor Woodrow W. Wilkins, AIA (University of Miami) Project Supervisor; Richard C. Crisson, Architect (University of Florida); Richard High, Student Architect (Georgia Institute of Technology); and Bryan Bowman, Student Historian (University of Florida). Under the general direction of John Poppeliers, Chief of HABS from March 1972, additional documentation was prepared and the archival photographs for the project were taken in April 1972 by Jack E. Boucher, HABS photographer. Editing and final preparation of the documentation was carried out in 1980 in the HABS Washington office by Lucy Pope Wheeler of the HABS professional staff.

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NEW YORK HERALD, March 30, 1902

ARTISTS OF THE WORLD HARDWORKED TO FURNISH WHITEHALL

Introduction:

More wonderful than any palace in Europe, grander and more magnificent than any other private dwelling in the world is Whitehall, the new home Henry M. Flagler has built in the land of flowers for his bride. The Vatican, the forests, the quarries, the old salons, the art shops and the looms have contributed some of their choicest treasures to deck this marvellous structure. It is in nature's garden spot on the banks of Lake Worth, at Palm Beach, Fla. Pilgrims with poetic fancy will find in Whitehall beauties that are grouped nowhere else on earth. To go from room to room is to go from century to century, from one period of art to another. The golden fairies have had no thought of cost on this their most exquisite creation.

It is to turn back the pages of time to visit Whitehall. Fitting to the place and the associations, the architecture is that of Spain, but its exterior gives no suggestion of its glories of interior decoration and ornamentation, and it is within the walls, and not outside, the artist will find the charms which hold him captive.

In every detail in this palace the work has been so thorough that he who visits it would be led to believe the structure was built a hundred or more years ago instead of being a product of the present day, just released from the builder's hands. Men have been working day and night for a year in this country and in Italy and in France, making and collecting the decorations, and now their work is ended. In the grouping of sculpture, tapestry, rugs, antique furniture, ceramics, bronzes and panels there is nothing in the world to equal Whitehall. When the doors are opened to guests Mrs. Flagler can bid her friends welcome to a home which in point of grandeur queen or princess never knew.

Electrical:

In electrical work the masters of that branch have done wonders in Whitehall. In light, as in every other detail the harmony of each room has been maintained. From the jewelled brilliancy of the illumination in the grand ballroom to the soft glow from the pink or gold or green bulbs in the chambers on the second floor everything is in keeping.

Builders and Decorators:

Joseph A. McDonald, of the firm of McGuire & McDonald, builders of the Ponce de Leon, built Whitehall from the designs and under the personal supervision of Messrs. Carrere & Hastings, the architects of the Ponce de Leon.

In the interior the grand hall, staircase and second story hall were executed by the Pottier & Stymus Company from the designs and under the supervision of Messrs. Carrere & Hastings.

All the other interior work and all of the furnishings were executed from the designs and under the direction of William P. Stymus Jr. of the Pottier & Stymus Company.

Exterior and Main Hall:

As its name suggests, Whitehall is a palace of white. As you approach the broad marble steps which lead to the colonnade, the lines of white are broken by the cocoanut palms and the orange trees in front. Once within the great bronze grill doors the fancies of the fairies begin to unfold. The hall is of marble. It is 110 ft long and forty feet wide--large enough, almost, to march half a regiment. The ceiling is twenty feet high, with a dome in the centre upon which are decorations in canvas representing the "crowning of Knowledge". Cameo medallions typifying the Earth, the Sea, the Air and the Soil stud the ceiling, and there are panels representing Prosperity and Happiness. In niches are life sized statues, Peace, Science, Pensive and Marine, while sixteen marble columns at the end of the hall and at the approach to the grand staircase add to the imposing grandeur of the whole. Panels of rare Aubusson tapestry are hung at either end of this hall, representing Faith, Family, Patriotism and Humanity. One of the glories of this hall is a Kirmanshah rug, soft in color and of Persian design. It is forty-two feet long by twenty-seven feet wide, the largest of its kind ever made.

Many of the chairs and important pieces of furniture are richly carved in Louis XIV design, covered with tapestries and silk velvets. The clock is a masterpiece in bronze, standing nine feet high. It represents Time riding the world in a cloud. The top is surmounted by rays of the sun, and below the bronze is made to show the fruits of the earth.

In an opposite corner is an antique Florentine chest, with a decorated panel representing the marriage of Boccaccio. Windows in the hall are draped in Spanish tapestry of green, and the portieres are plain green velour, with antique of gold appliqued borders. Four slender pyramid trees, ten feet high stand near the windows to complete the color scheme.

Library:

On the left of the hall is the library, which is of the Italian Renaissance period. The walls are hung in rich Spanish tapestry in two shades of red, and the portieres are of red velvet. The windows are hung with Arabian laces, and over the mantel is a large oil painting of Mr. Flagler.

Aubusson tapestry furniture, carved walnut chairs and a richly carved table, with Savonnerie rug in rich tones of red and border of gold, rare books and paintings complete the furnishings of the library. One of its pieces is an old painting representing the landing of Ponce de Leon in Florida

Music Room:

As the music room is hung with fine paintings, it is actually an art gallery as well and is designed after the Louis XIV period. Size 66 x 21 feet. This room also has a domed ceiling treated with a decorative canvas panel of the aurora, which is lighted at night by invisible electric bulbs.

LARGEST PRIVATE ORGAN

The pipe organ is one of the largest ever placed in a private house in this country. Every detail of color and design employed in the decoration of the room is carried out in the organ case. A handsome piano with Boucher panels goes to make up a complete music room. There are some subjects in Aubusson tapestry furniture and richly carved banquet Savonnerie seats, and two chandeliers of cut glass, with sunbursts of electric lights above. The floor is finished in selected oak, laid in herringbone pattern.

Billiard Room:

In the billiard room the style is that of the Swiss. The mantel is of Caen stone, the flat beam ceiling of oak, and the coloring is of gold and shades of green and red.

Offices:

A private suite of rooms overlooking Lake Worth, at the southwest corner of the house, is for the use of Mr. Flagler and his secretaries. The furnishing is of mahogany and the walls and ceilings are treated to match, with floors of oak.

French Salon:

On the other side of the court from the library--for Whitehall is built with a tropical open court as are all the palaces of Spain--is the salon. It is 42 x 30 feet, and in Louis XVI design. It is treated in a delicate shade of gray and silver, instead of the usual white and gold.

SOFT TONED CEILING

The ceiling is kept soft in tone, and has a beautiful canvas medallion in the centre, with four panels in the four corners. The side walls are arranged in panels, and finished with a gold and gray silk brocattelle. Handsome silk lace curtains hang in the windows, and the draperies are of the same material as on the side walls. There is a carved statuary marble mantel, which is one of the handsomest objects in the room.

One of the most exquisite pieces of art in the house is the miniature statue of Venus de Milo on the mantel, which is reflected in the mirror. A Savonnerie rug of pale green and gray, with light colorings in the border, covers the floor; there are richly embroidered silk portieres, with delicate roses, executed on a gray satin plush: on the lambrequins are the embroidered heads of Marie Antoinette and the Princesse de Lamballe.

There are many odd pieces of furniture in the Louis periods, upholstered in antique pieces of silk; also two commodes with marble tops, richly ornamented in bronze; four silver standards for lighting the room, a set of Aubusson tapestry and embroidered furniture, and two richly carved tables, one of the Louis XVI, and one of the Louis XIV period. One work of art in the salon is a Louis XV carved screen; another screen at the opposite end of the room is of the Louis XVI period, made with an antique decorated medallion.

A grand piano, in gray and silver, to correspond with the treatment of the room, has an artistic painting on the inner lid, representing music. The cover is an old piece of silk that was once used as an altar cloth. The music cabinet is also in gray and silver, with decorated panels.

Dining Room:

From the salon one enters the grand dining room, treated in Francois I, design (size 41 x 23 feet). The room is finished in satinwood, with the ceiling divided into panels and ornamented with papier mache in tones of green coloring, relieved by gold. The mantel is a masterpiece of carving, some of it being so fine that a magnifying glass is needed to see the details of the work. A panel of Aubusson is introduced in the frame.

TWO SHADES OF GREEN

The walls are hung in two shades of green tapestry and the windows are draped with plain green silk velour, having bands of the Aubusson tapestry in old colorings; the portieres are of the same, in different designs of tapestry. The dining room chairs are covered with Aubusson tapestry, which was made especially for each. The long table of satinwood, to correspond with the room, is covered with a cloth of plain green velour, having appliqued border and monogram in the centre. Window curtains are of rich Cobert lace, and rug of Savonnerie, the centre being plain green, with rich border, representing fruit and game.

The carving on the buffets and china cabinets is some of the most artistic ever executed in this country. The room is lighted by four bronze and crystal chandeliers. The andirons are of bronze and floor of oak, with parquet border.

Breakfast Room:

The breakfast room, adjoining the grand dining room is Elizabethan in style, and the room most used by the household when entertaining en famille (size 23 x 21 feet). The walls are panelled in wood to the cornice, which is finished in old ivory, and a shelf containing Delft and Japanese porcelains is placed around the walls of the room at mantel height. The mantel is made of Pavonazza marble, with rich bronze mountings, and it is over this mantel that the painting of Henriette de Bourbon hangs. Arabian lace curtains and draperies of silk tapestry hang at the windows, while the portieres are of gold silk velour, with embroidered borders. The furniture in the breakfast room is of mahogany in wax finish, profusely ornamented in bronze.

Pantry, Kitchens:

Back of this is a complete butler's pantry, kitchen, servants' dining room and sitting room, laundry and other rooms, complete in modern equipment.

Ballroom:

For grandeur the ballroom has few equals anywhere, and is characteristic of the perfect type found in the time of Louis XV. Its dimensions are 91 x 37 feet. In color treatment it is white and gold, and the whole effect is soft in tone.

At the end of the room is a mezzanine for the orchestra. Between the long windows are mirrors, richly ornamented and divided into panels with handsome moulding. Boucher panels in an antique school of coloring have been introduced above the doors and windows, which represent the four seasons and other interesting subjects and which give the room a tone of the Old Masters. Everything is extremely handsome, from the window draperies in two shades of rose du Barry silk damask to the beautifully carved banquet seats.

Light flashes from three jewelled chandeliers and jewelled brackets the same as in grand salons of the fifteenth century.

Staircase:

A rich bronze balustrade overlooks the marble staircase, and the principal decorations, as one descends to the hall, are some rare silk rugs hanging over the balustrade. A Byzantine antique fount stands on the first landing, filled with growing ferns.

Second Floor Hall(Areas 33, 34, 35, 36):

The second story hall is spacious, with walls finished in two shades of green Spanish damask. Midway, looking out on the court, is a lounging place furnished with Italian pieces and having a handsome sedan chair, which has been converted into a cabinet. On either side of the archway is a carved Italian standard.

(7)

N.Y. HERALD, Mar. 30, 1902

Bedrooms, Introduction:

Remarkable as Mrs. Flagler's palace is in its artistic magnificence of salon, ballroom, library, music room, grand hall and dining room, its greatest charm to the art lover will be found in the multitude of styles and the wealth of detailed decorations in the chambers of the guests and in the chambers of the host and hostess. That Whitehall is to be gay with company is shown by the fact that there are sixteen guest chambers. Nearly all of these rooms are in a style and design separate and distinct, and representing an epoch in the world's history. Italy, France, Spain, England, the Orient and our own Colonial mansions have been studied to meet the requirements in order to carry out this idea. In the lavish effort to furnish every convenience for guests, nothing has been overlooked. From each of these sixteen rooms there is a private hallway leading to the main hall. There are double doors to each apartment to increase the privacy.

All of these rooms have over door panels connecting the trims to the cornice line, giving a unique architectural effect. The mantels all have mirrors in antique gold frames, detached from the mantels

In passing from one room to another there is nothing to jar one's sense of taste in the color schemes of adjoining rooms. The fireplaces, andirons, locks and fixtures for lighting have all been carefully designed to be in keeping with the various rooms they are intended for.

Room One:

MRS. FLAGLER'S BOUDOIR REMOTE

Contrary to the usual rule, Mrs. Flagler's boudoir is some distance from her chamber. This distance gives her privacy when desired, and also a beautiful outlook on Lake Worth. Its coloring is green, in Louis XVI design, with artistic papier mache introduced in the ceiling, which contains medallions of court ladies. The walls are finished in two shades of striped green, and the woodwork in cream. The mantel is Louis XVI, and handsomely carved. The window draperies are made of cream figured material with green passementiere borders. The

furniture is covered with striped green silk tapestry with a plain green rug to harmonize.

Room Two:

Off this is a morning chamber, also Louis XVI. The walls in cream white, are covered with a design of Maréchal Neil roses. This room is on the south side of the house, as are the next three.

Room Three:

BEDROOMS VARIOUSLY TREATED

First is one of the Colonial period, with cream ceiling, frieze and walls, the latter having a green figure. The furniture is green stained oak, with marquetry of white holly and ebony. The covering is of green and cream stripe, and carpet plain green Angora.

Room Four:

Passing into another chamber one finds a Colonial surrounding, 25 by 17 feet. Here the ceiling is treated in plain green, and woodwork made to form panels on the walls is painted sage green. Furniture coverings, window draperies and bedspread are all in sage green.

Room Five:

Last of all is a beautiful room in modern English style, 17 by 25 feet. The woodwork is also arranged in panels on the walls, with striped material in two shades of red introduced between the panels. The woodwork is odd, finished in what is known as "silver maple". The mantel has decorative panels in the upper part, in old school coloring. Furniture is of the same variety as the woodwork, with covering of cream figured silk tapestry.

Room Six:

IN MILADY'S CHAMBER

Most beautiful of all the bedchambers is that of Mrs. Flagler. The walls are of gold silk damask, the window draperies are of the same material, richly embroidered, and the curtains are of silk lace. The furniture is of the period of Louis XV. It is in two tones of pearl gray. The bed has a canopy draped with gold silk damask, and a bedspread of the same. Behind the canopy is an antique lace panel. Each corner of the bed is ornamented with a woman's head and shoulders in bronze. The floor is of maple, covered with an Axminster rug. One of the choice pieces of art in this room is a bronze clock of the Three Graces.

6-B Opening from Mrs. Flagler's chamber is a bathroom 17 by 11 feet. The first thing in this room to catch the eye is a double toilet stand of onyx. The ceiling and walls are made to harmonize with the chamber. The floor is laid with marble tile. This room is a luxury in every respect, having a tub countersunk in the floor and a needle shower bath.

6-A From the bathroom opens a clothes closet, with automatic lighting, so that when the doors open the electric lights are turned on. This clothes closet is fitted with arm-oirs having glass doors to show the gowns: also compartments arranged with sliding trays for chapeaux, and chiffoniers for jewelry, laces and lingerie. There is also a dressing room for Mr. Flagler in this suite.

Room Seven:

First of the guest chambers is a room 25 by 18 feet, decorated in the style of Louis XVI.

The ceiling and cornices are richly ornamented with panels over the doors. The walls are in two shades of blue, striped and panelled with chintz border. The furniture is of French gray and gold; headboard and footboard on the bed are of cane, gilded, and other pieces of furniture are made to correspond. The window draperies are of silk chintz, striped with blue, and the rug plain blue over maple floor.

Room Eight:

Passing from this room, one goes through double doors into a pink room, with richly ornamented ceiling and cove; its walls are hung in two shades of pink, and window draperies are made of pink and cream silk. A pink Angora carpet covers the floor. The furniture is Louis XV in design, treated in French gray and white, tipped with dull gold.

Room Nine:

The next room is 25 -- by 18 feet. The walls are in cream moire panels, with ornamental frieze. The tone is pistache green and gray, with plain green carpet. The furniture is carved, natural finished French walnut.

Room Ten:

A room in modern French is the next entered, the same in size as those just left. The woodwork and decorations in this are in shades of cream and white and the walls finished in a chintz stripe. The floor covering is a plain gold colored Angora carpet. The furniture is in two shades of gray, with cane backs and loose cushions of gold chintz striped silk, and window curtains of the same.

Room Eleven:

Another Louis XVI room comes next, in shades of heliotrope. The walls are finished in delicate striped paper, with a frieze of wistaria blossoms. This floor, like all others in the house, is of hardwood, with ornamental border. The furniture covering in this room is in two shades of French gray, and window drapery of silk tapestry in cream combined with shades of heliotrope.

Room Twelve:

Next in order is the largest guest chamber in Whitehall, which is in Colonial design. Its dimensions are 30 x 18' feet, with an alcove. This room is rose Du Barry in coloring with cream white trimmings. There is an ornamental cornice and the walls are finished in two shades. A plain Angora carpet to match is laid over the maple floor. The curtains are of Brussels point lace and the windows are draped with rose Du Barry silk. The furniture is of carved mahogany, treated in antique gold. The bed rests in an alcove, arranged with a canopy top and draped with white moire silk.

Room Fourteen:

Leaving this, the visitor enters a room in the Adams style of decoration, 30 by 17 feet. The walls represent a green lattice, on which pink roses appear to be growing. The floor has a plain green Angora rug, the window draperies are of green silk tapestry, with border appliqued. The furniture is of satinwood, upholstered in the same material as the window draperies.

Room Fifteen:

The next room is in modern American style, noticeable by the twin beds which have been used so much during the last few years, and which are not found in any of the rooms previously described. This is very attractive, with coloring of walls, rug, draperies and furniture coverings in blue.

Room Sixteen:

Following comes a handsome room in the art nouveau style. It is 25 by 15 feet. There is a decorative frieze, and the walls are panelled in ecru moire, with borders of red. The carpet is solid red, the draperies at the window are of two shades of red material, with chintz borders, and bedspread of the same. The furniture covering is of ecru taffeta in chintz.

Room Seventeen:

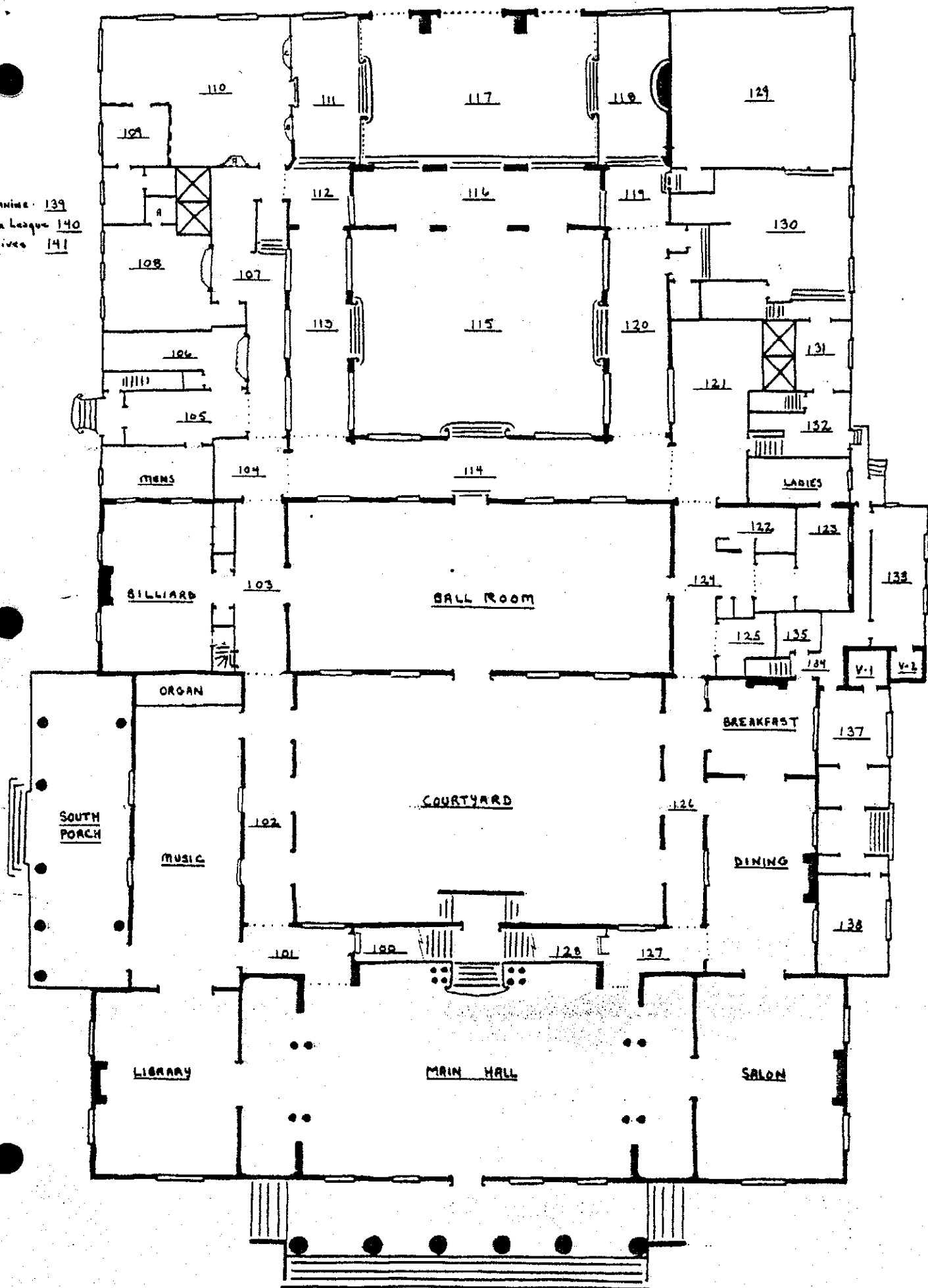
This is adjoined by another room of the same school. The frieze of dancing girls in dull shades of blue and red gives color to this chamber, which is solid blue in tone. The walls are of blue flock paper, with unique white wood panels showing the blue through the openings, and a decorative feature introduced where the electric light brackets are inserted. The bedstead is of brass, in satin finish.

HENRY MORRISON FLAGLER MUSEUM

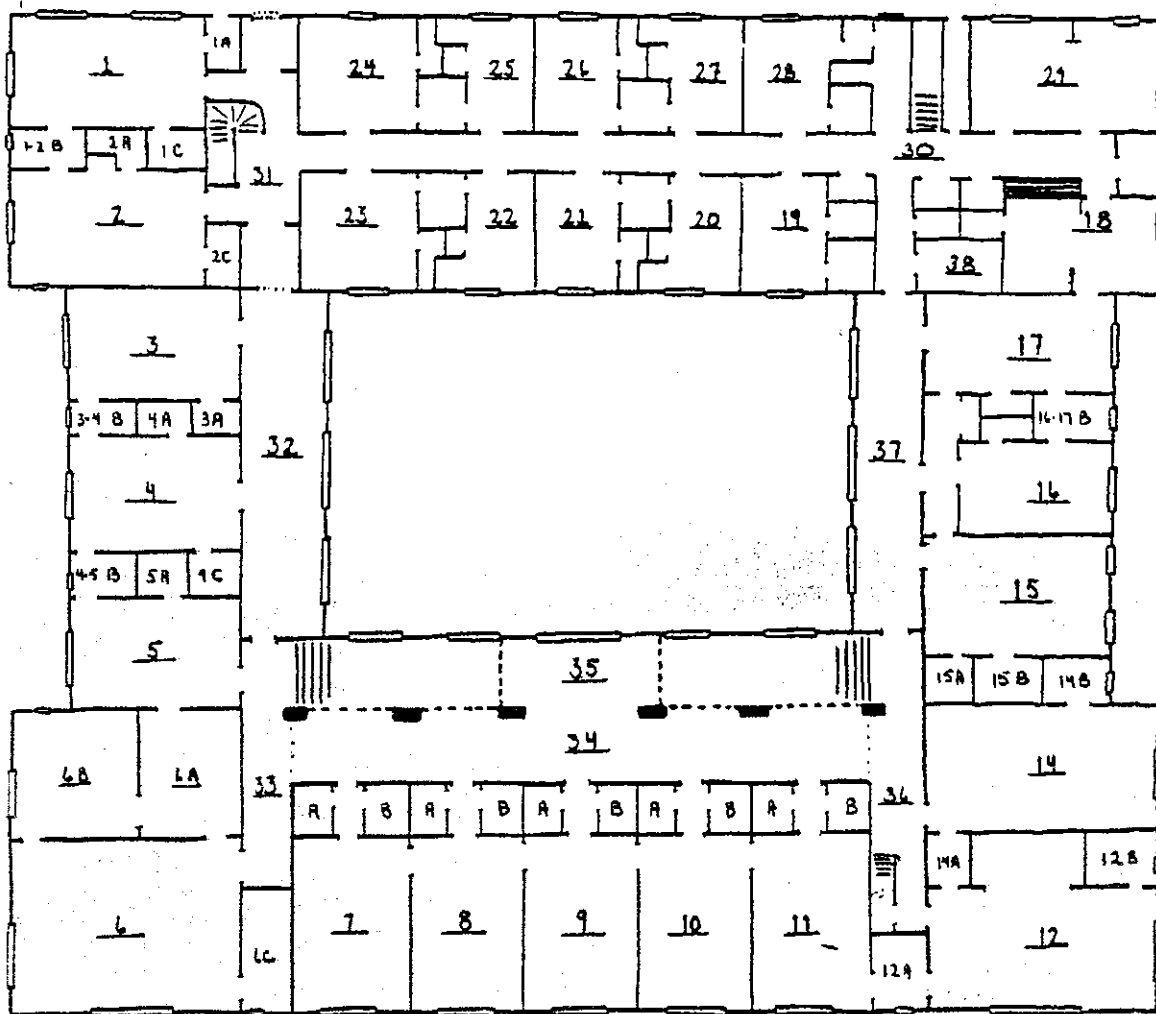
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Canine 139
du League 140
hives 141

Office above:
136



HENRY MORRISON FLAGLER MUSEUM



SECOND FLOOR

ADDENDUM TO
HENRY M. FLAGER MANSION
(WHITEHALL)
Whitehall Way
Palm Beach
Palm Beach County
Florida

HABS No. FL-224

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